







Above: Cleveland artist Masumi Hayashi applied her distinctive image-mosaic technique to a Jain temple in Jaisalmer, India (2000, chromogenic process color prints, copyright and courtesy of the artist).

Cover: Gamin, among the most celebrated and historically important works by Augusta Savage, a leading artist of the Harlem Renaissance, gives powerful visual form to the ideals of the time (about 1929–30, hand-painted plaster, Purchase from the J. H. Wade Fund 2003.40).

### **The Sensuous and the Sacred: Chola Bronzes from South India**

*North Gallery, through September 14*

The height of spiritual and physical expression in 60 bronze sculptures (final venue)

### **Indian Temples: Masumi Hayashi Photographs**

*Gallery 105, through September 10*

A Cleveland artist captures the mystery of India's sacred sites

### **Charles Isaacs and Carol Nigro Collection of American Photography**

*Gallery 103/104, through September 10*

Early American photography of striking rarity and importance

### **Against the Grain: Woodcuts from the Collection**

*Galleries 109–112, through November 9*

A history of relief printing with treasures from the museum collection

### **Aernout Mik**

*Project 244, through November 16*

Mystery and surprise in two video installations, the artist's first solo museum exhibition in the United States

### **Peru 1983: Aaron Siskind Photographs**

*Galleries 103/104–105, September 13–November 19*

Elegant abstractions of texture and form that show the artist at the height of his powers



## From the Director

Dear Members,

On our cover is a wonderful recent acquisition, *Gamin*, by the Harlem Renaissance artist Augusta Savage. Watch these pages for a full article in the coming months.

Meanwhile, the remarkably beautiful exhibition *The Sensuous and the Sacred: Chola Bronzes from South India* is on view in the north gallery through Sunday the 14th. Among the most remarkable visual achievements in history, these Chola bronzes stand out as a moment of special greatness, like the Italian Renaissance or the golden age of Greece. This exhibition of about 60 works is the first major presentation of Chola bronzes. I urge you to take this chance to see these awe-inspiring sculptures. Museum members are admitted free (be sure to bring your card). The lively audio tour features the voices of people from greater Cleveland's Indian community. Meanwhile, in gallery 105, Masumi Hayashi's show of photo-mosaic compositions depicting Indian temples complements the exhibition with an engaging contemporary flair.

In the south galleries is *Against the Grain*, an expansive exhibition of woodcuts and other relief prints that traces the evolution of the versatile printmaking medium with works from our collection. Jane Glaubinger's article on page 8 describes the show. Enjoy a demonstration of woodcut technique by Oberlin artist Mary Owen Rosenthal on Friday and Saturday the 12th and 13th.

Tom Hinson has organized an exhibition celebrating the centennial of the birth of the great American photographer Aaron Siskind, whose

forays into abstract composition emphasizing surface texture have much in common with the work of the Abstract Expressionist painters. The collection on view here is all the more remarkable because these vital images were made much later, when the artist was 80. Tom's article on page 6 discusses Siskind and his legacy.

Aernout Mik's video installation in **Project 244**, pairing works he created in 2002 and 2003, is the artist's first solo U.S. museum exhibition. Jeffrey Grove's article on page 4 illuminates this intriguing presentation.

Speaking of newness, the next Aki Festival of New Music begins on the last weekend of this month with a multimedia opening ceremony. The weeks that follow will bring a wealth of adventurous contemporary music. And the more traditional Gala Music Series also begins this month with a recital by the rising young cellist Alisa Weilerstein, a Cleveland native currently studying at Juilliard and Columbia.

On the weekend of the 20th and 21st is the 14th annual Chalk Festival on the south terrace, a colorful tradition that has grown into a signal end-of-summer event, drawing hundreds of participants and thousands of observers from around the region.

That's quite a list of reasons to visit us this month. We hope to see you here!

Sincerely,

*Katharine Lee Reid*

Katharine Lee Reid, Director

Visitors enjoy  
Chola Bronzes.











# Random Acts of Insight

## Project 244: Aernout Mik

Through November 16

In Aernout Mik's video installation *Park*, disparate groups congregate in the space around a large tree, engaging in sometimes lively, sometimes lethargic behavior. In the foreground, the occasional person or dog wanders by; in the middle ground, a group of men commune in a mysterious, joint activity; in the background, an ad hoc mosh pit—alternately energized and exhausted—dances its way around the tree. At once ecstatic and intimidating, the action might suggest happy revelry, a menacing melee, an environmental rally, or a community of the homeless. Adding to the confusion, an unexplained poster of a young man evokes those of criminals and lost children.

Chaotic at first glance, Mik's video works resolve themselves into a systematic analysis of human behavior that merges the sculptor's interest in mass and space, the anthropologist's interest in gesture, and the sociologist's investigation of group dynamics. We enter striking scenes in which some disordered event appears to be in progress or has recently concluded. Located in public spaces, these sequences are further defined by the degree to which individual actors conform to or violate social expectations.

In both *Park* and *Pulverous*, the second installation in **Project 244**, certain characters proceed mechanically through their motions with evident disregard for their environment and no apparent rationale for their behavior. Other characters interact, yet betray no emotional connection to one another. Curiously, the episodes seem conspicuously void of dramatic tension. Both works are projected onto a screen like video and film, yet violate most conventions of cinematic structure and dramatic technique. The presentations have no discernible beginning or end. There is no clear story line, no antagonist or protagonist, no cause and effect, and, pointedly, no resolution. Characters often appear indifferent, and their actions are not framed in traditional quick-cuts, close-ups, or long shots. Perhaps most importantly, there is no dialogue—no sound whatsoever.

Mik says that he “does not leave out sound,” but rather chooses to “not add sound,” to put everyday reality at a distance and challenge the viewer by denying a key sensation that people rely upon to recognize verisimilitude in film. In both *Park* and *Pulverous*, as in all of Mik's work, actors proceed through a series of mute motions, denying

us any reason for their actions. Their behavior defies culturally prescribed psychological and social norms, frustrating our expectations. Indeed, Mik's work systematically challenges viewers to question their assumptions of what constitutes “expected” behavior.

Mik has said that “individuality is totally overvalued.” By removing all focus from the individual and submitting the dynamics of group behavior to intense scrutiny, he questions the power of individual identity, even the notion of free will. In this way, Mik's work reveals the nearly complete dissolution of the boundaries separating the internal and external personas that characterize social interaction.

Right and foreground left:  
The mysterious groups  
congregated around a  
large tree in *Park* (2002)  
characterize the ambiguity  
found in Mik's work.

Background left:  
*Pulverous* (2003) was  
inspired by the Native  
American tradition of  
potlatch, a ritual feast in  
which the host destroyed  
valuable items as a display  
of superior wealth.



Mik's unconventional hybrid of sculpture, performance, and projected images is rapidly bringing him international recognition as one of the most important artists of his generation, and in 2002 he was awarded the prestigious Heineken Prize. This year Mik will have one-person shows at the Bild-Museet of Umeå University in Sweden, the Frac Champagne-Ardenne in Reims, and the Caixa Forum in Barcelona. His work also will be included in the Istanbul Biennial and in Outlook in Athens, Greece. Its presentation in **Project 244** is his first solo museum exhibition in the United States.

■ Jeffrey D. Grove, Associate Curator of Contemporary Art

*Project 244* is supported by  
an anonymous gift.





# An Altogether New Object

**Peru 1983: Aaron Siskind Photographs**  
September 13–  
November 19

*In Peru 359, the pattern formed by painted and raw boards suggests a Constructivist composition, characterized by horizontal and vertical geometrical order. The tension of the flat surface was broken by the sliver of open space where the boards were not tightly joined (1983, gelatin silver print, 50.7 x 40.7 cm, © Aaron Siskind Foundation, courtesy Robert Mann Gallery, New York).*



Joining a celebration around the country, the Cleveland Museum of Art has organized a revelatory exhibition to honor the centennial of the birth of Aaron Siskind (1903–1991), one of the most inventive photographers and influential teachers of the 20th century. His unique style was based on the ability to craft an abstract image, flat and two-dimensional, from concrete reality. Although not the first to use the medium in an abstract manner, he developed an astoundingly individual and consistent photographic approach, convincing and innovative. In an often cited early statement of intent, Siskind said, “When I make a photograph I want it to be an altogether new object, complete and self-contained, whose basic condition is order—unlike the world of events and actions whose permanent condition is change and disorder.”

Self-taught, Siskind began as a documentary photographer in the 1930s, with photo-journalism that investigated the social change and disorder that marked the decade. Gradually, however, mysterious forms began to emerge and dominate the compositions. Instead of recording his surroundings in a recognizable way, in conventional deep space, he began to isolate found objects, recording them in a flat, two-dimensional manner that transformed them into suggestive signs and symbols. He found his evocative images in such unlikely forms as peeling paint, piles of rocks, bits of seaweed, torn posters, fragments of graffiti, and doodles of tar.

Siskind organized his imagery by stressing such formal concerns as composition, texture, scale, and the elimination of illusion. The flat surface of the picture plane became a constant refer-



ence point and an organizing structure that gave emphatic energy to his compositions. The allure of his work is its evocation of subjective reality through photography, strongly related to the work of the Abstract Expressionist painters who would dramatically change American art, many of whom were his friends. (For a descriptive biography and detailed analysis of Siskind's work, including his involvement in this movement, consult Carl Chiarenza's outstanding monograph, *Aaron Siskind: Pleasures and Terrors*, published in 1982.)

Siskind began to teach photography full time in 1951 at the Institute of Design in Chicago, becoming chairman of the department a decade later. In 1971 he moved to Providence, where he taught at the Rhode Island School of Design until his retirement in 1976. In addition to the influence afforded by these posts, the academic calendar allowed Siskind to travel extensively, a passion that provided a bottomless well of subject matter. The search for unassuming subjects to transform into compelling works of art often took him out of the United States. Among other countries, Siskind journeyed to Italy, Greece, England, Mexico, Brazil, and Peru, where he made six trips between 1975 and 1983.

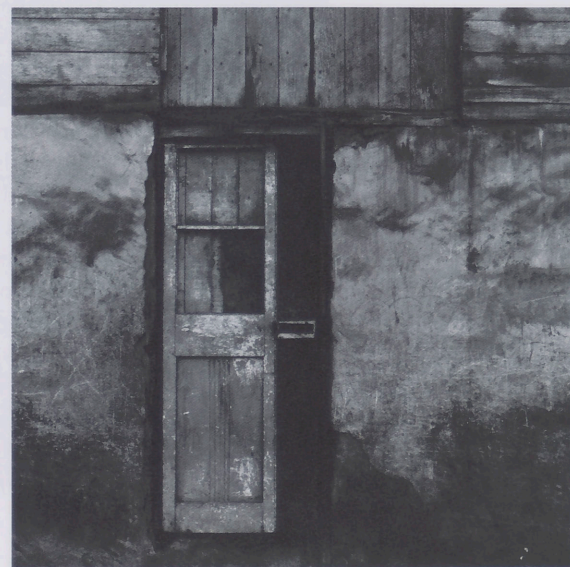
*Peru 1983: Aaron Siskind Photographs* presents 30 remarkable black and white images created on his last visit to Peru, where he spent several weeks working and traveling with two former graduate students, Billy Hare and Lewis Kostiner. Although 80 years old and revisiting territory already explored, Siskind's innate creativity and curiosity were stimulated to produce photographs—particularly details of fences, windows, and doors—that were new to his vast inventory. The new photographs were more minimal and spare, with a greater emphasis on geometry and order. Indeed, some compositions are reminiscent of the paintings of Piet Mondrian and Ad Reinhardt in the 1940s. The surface textures chosen by Siskind display a rich patina of age, wear, and neglect. They became the palette for his compelling, symbolic abstractions.

■ Tom E. Hinson, Curator of Photography



Like paintings by certain first-generation Abstract Expressionists such as Franz Kline, Robert Motherwell, and Jackson Pollock, Siskind's photographs emphasize angular shapes, monumentality, texture, gesture, shallow space, the use of black and white, and the ambiguity of foreground and background (Peru 393, 1983, gelatin silver print, 35.7 x 28.9 cm, © Aaron Siskind Foundation, courtesy Robert Mann Gallery, New York).

For Peru 109 the photographer backed up his tripod and Rolleiflex medium-format camera to a moderate distance in order to frame the entire door and surrounding wall. The diversity of line, shape, and texture makes this composition worthy of careful scrutiny (1983, gelatin silver print, 35.7 x 28.0 cm, © Aaron Siskind Foundation, courtesy Robert Mann Gallery, New York).







# Against the Grain

EXHIBITION In St. John's Book of Revelation, a lamb with seven horns and seven eyes takes a scroll from an enthroned figure of Christ and breaks its seven seals. The first four seals reveal the four apocalyptic riders shown in Albrecht Dürer's woodcut *The Four Horsemen* from 1498. The first horseman, with a bow and crown, was the Conqueror; the second, with a sword, War; the third, with scales, Justice; and the fourth, on a sickly horse, Death, followed by Hell (Gift of the Print Club of Cleveland 1932.313).



Above right: Cheap, abundant, and utilitarian, relatively few early woodcuts survived. Single-image woodcuts on a single full sheet of paper, like this hand-colored *Pietà* made by an



anonymous German artist in about 1435–50, are exceedingly rare (Severance and Greta Millikin Trust 2002.4).

## Against the Grain: Woodcuts from the Collection

Through November 9

Woodcut is the oldest printmaking medium in the West. The Chinese invented both printing from carved woodblocks and papermaking, but it was not until several centuries later, about 1420, that Europeans printed woodblocks on paper. Although some of these early woodcuts were secular—playing cards, for example—most had religious subjects. These inexpensive prints, made by anonymous craftsmen and colored by hand, were sold at pilgrim sites and fairs. Simple, direct images, like the *Pietà*, meant for the spiritual edification of a mostly illiterate public, were pasted onto altarpieces and walls for personal devotion.

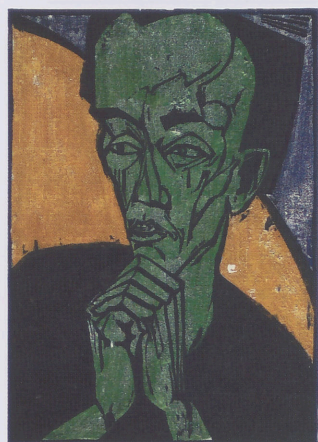
In the late 1490s, Albrecht Dürer (1471–1528) decided to make a living primarily from prints rather than paintings, raising the artistic level and status of the woodcut. Motivated by the Italian Renaissance, he gave figures a sculptural monumentality and devised dynamic compositions with convincing spatial constructions. The sophistication of Dürer's technical virtuosity and stylistic innovation is apparent in *The Four Horsemen*, one of 15 woodcuts for *The Apocalypse* from 1498—

remarkable as the first book in Western art to be both published and illustrated by a major artist, and for the uniformly large scale of its illustrations.

Throughout the 16th century, in Italy and Germany, woodcuts were used extensively as single sheets or to illustrate books, serving a wide range of religious, secular, and political purposes. Titian, like Dürer, used woodcuts to disseminate his pictorial inventions, but whereas Dürer's style was precise and uniform, Titian's lines, in the Venetian manner, were drawn with vigorous, expressive, and irregular strokes. Around 1508, German artist Hans Burgkmair developed a method to print color, the *chiaroscuro* woodcut, adopted in Italy by Ugo de Carpi several years later. In this method, one block prints the outline of the image in black, other blocks, printed in color, create areas of tone, while unprinted areas of white paper act as highlights.

Over the next two centuries other printmaking techniques eclipsed woodcut, but the medium experienced a revival in 19th-century France. From the early 1860s Japanese color woodcuts (*ukiyo-e* prints) greatly influenced French and then American artists, who emulated their flattened pic-





Keenly aware that they were reviving the woodcut, the German Expressionists rebelled against the refined style of Dürer. Instead, they gouged the woodblock intuitively, retaining the creative impulse evident in Erich Heckel's color woodcut *Portrait of a Man* from 1919 (John L. Severance Fund 1991.109).

torial space, dramatic points of view, and surface patterns. Traditionally, craftsmen had carved the woodblock, following an artist's drawing. Paul Gauguin, however, experimented extensively, carving the block himself with unprecedented boldness and vigor, allowing the woodgrain pattern to become an intrinsic part of the composition. Gauguin's spontaneous approach was continued early in the 20th century by the German Expressionists, who also cut and chiseled the block with expressive energy. Artists such as Erich Heckel (1883–1970) emphasized subjective personal experience, originality, and immediacy, as exemplified by Heckel's *Portrait of a Man* from 1919.

Like woodcut, wood engraving and linocut are relief techniques—that is, the image is printed from the raised portions of a carved block. Wood engraving became popular at the end of the 18th century. When the end grain of a hard wood is engraved with a sharp tool, extraordinary detail and tonal effects can be achieved. Artists began to use linoleum, invented in England in 1860 for floor covering, for printmaking in the early 20th century. Supple, easily incised, cheap, and readily available, its use quickly spread. Pablo Picasso (1881–1973) first made linocuts in 1951. Finding the accepted procedure of cutting a block for each color to be laborious, he invented the use of a sin-

gle block to print all the colors, cutting out more of the design for each color. *Still Life under a Lamp* was made this way.

Artists continue to exploit the characteristics unique to woodcut. Since no special equipment is needed, it is an economical and accessible print-making method that serves a range of aesthetic ideas, including Donald Judd's elegant, minimal images of crimson geometric shapes from 1988 and Neil Welliver's *Stump*, a complex riot of color printed from 27 blocks in 2000.

■ Jane Glaubinger, Curator of Prints

For *Still Life under a Lamp*, a color linocut from 1962, Picasso first printed the uncut linoleum block in white on 80 sheets of paper. (The edition was 50, but some sheets would be ruined in the printing process.) Then the few areas that were to remain white were cut away, the surface of the block was inked in yellow, and the block was printed. Next, the areas to remain yellow were cut away, and the block, inked with red, was printed over the yellow. Proceeding in this manner, the green and black also were added in succession (John L. Severance Fund 1984.61).







## EDUCATION

Except where noted, register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Shiva as Tripuravijaya, Victor of the Three Cities, and Consort, ca. 950-960 (India, Chola period, John L. Severance Fund 1961.94)



## Gallery Talks

Highlights tours 1:30 daily, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00, except for the thematic talk listed below. Meet in the main lobby.

### **Dressed for Success: Clothes Make the Man**

Wednesday September 10, 6:00.  
Susan Scloss, docent

### **History of Woodcuts**

Wednesday, September 17, 6:30, (Kate Hoffmeyer) and Wednesday, September 24, 1:30 and Sunday the 28th at 1:30 (Saundy Stemen)

## Guest Lectures

### **Minting Identity: The Invention of Coinage in Magna Graecia**

Wednesday, September 10, 7:30.  
John Papadopoulos, UCLA. Sponsored by AIA.

### **Gauguin, Munch, and Vallotton: The Woodcut in the Late 19th Century**

Wednesday, October 1, 7:00.  
Richard Field, Curator Emeritus, Yale University Art Gallery

### **Coming Up: A Dialogue with Agnes Gund and Frank Stella**

Sunday, October 25, 1:00.  
Two icons of the contemporary art world share their thoughts. Free tickets (required) available September 2 to CMA members only, to the general public October 1. The Jasper Johns and Agnes Gund exhibitions will be open strictly to members on October 24 and 25.

## Art Encounters

### **World of Great Art**

Ten Saturdays, September 20–November 22, 10:30–12:00.  
A chronological slide-lecture survey of Western art, using our permanent collection.  
September 20, *Greece*, Barbara Kathman; September 27, *Rome*, Barbara Kathman; October 4, *Romanesque*, Mary Woodward; October 11, *Gothic*, Mary Woodward; October 18, *Northern Renaissance*, Seema Rao; October 25, *Italian Renaissance*, Patricia Ashton; November 1, *Baroque Italy and Spain*, Kate Hoffmeyer; November 8, *Baroque France and Netherlands*, Seema Rao; November 15, *18th-Century France*, Barbara Kathman; November 22, *19th-Century France*, Patricia Ashton. \$175, CMA members \$125; individual tickets \$30, CMA members \$20.

### **Introduction to Tibetan Art**

Three Wednesdays, September 17–October 1, 6:30–8:00.  
An introduction to the rich Tibetan artistic tradition, notably portable arts such as thankas, small bronzes, and shrines. Seema Rao, instructor. September 17, *Introduction*; September 24, *Western Tibet*; October 1, *Central Valley*. \$55, CMA members \$35; individual lectures \$25, CMA members \$15.

## Family Express

### **Images of India**

Sundays, September 7–28, 2:00–4:30.  
Free drop-in family workshops.

### **Family Sunday**

September 21, 1:30–4:30.  
Mini Highlights Tour, 1:30  
Family Express: *Images of India*, 2:00–4:30

## Adult Studio Classes

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

### **Drawing**

Ten Wednesdays, September 17–November 19, 1:00–3:30.

Visit the collection; work from a live model and still lifes. Media include pencil, charcoal, conté, and ink. Jesse Rhinehart, instructor. \$140, CMA members \$100.

### **Beginning Watercolor**

Ten Thursdays, September 18–November 20, 9:30–12:00.  
Jesse Rhinehart, instructor. \$150, CMA members \$115.

### **All-day Drawing Workshop**

Saturday, September 6 and Saturday, September 20, 10:30–4:00.  
Intensive one-day class for beginners to advanced, using charcoal on newsprint. Sketch from sculpture in the galleries. \$80, CMA members \$40; supplies included.

### **Papermaking**

Five Thursdays, September 18–October 16, 1:30–4:00.  
Learn the ancient art of papermaking and create unique items, including books and cards, using the paper you make. Arielle Levine, instructor. \$140, CMA members \$100.

### **Printmaking**

Six Wednesdays, October 8–November 12, 6:00–8:30.  
Use a variety of printmaking methods to create useful and beautiful art. Kate Hoffmeyer, instructor. \$140, CMA members \$100.

## Artist Demonstration

### **Woodcut Demonstration**

Friday, September 12, 6:30–8:00 and Saturday the 13th, 2:00–3:30, Interior Garden Court.  
Mary Rosenthal, artist, Oberlin, Ohio





## PERFORMANCE

# The 2003-04 VIVA! Festival of Performing Arts

Order a free brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at [clevelandart.org/viva](http://clevelandart.org/viva).

"An excellent series that consistently presents outstanding programs." —*The Plain Dealer*

From the sacred ritual of the celebrated Whirling Dervishes of Turkey (one of the world's most beautiful spiritual ceremonies) to the vampish ribaldry of Berlin cabaret songs as performed by the ravishing German chanteuse Ute Lemper, we have tailored a prolific season that's simply bewitching.

Subscribe now and save up to 30%. It's as easy as calling 216-421-7350, or toll free 1-888-262-0033. Single tickets available September 2.

**Mercedes Sosa:**  
**The Voice of Latin America**  
Friday, October 3, 7:30.

"The doyenne of Latin American singers, Sosa maintains a balance between craft and conviction that endows her music with a searing honesty and power." —*The New York Times*

**Shobana:**  
**The Sensuous Dances of India**  
Friday, November 21, 7:30.

"Shobana sparkles like the world famous sapphire on a colorful performance." —*Chicago Tribune*

**The Whirling Dervishes of Turkey with Vocalist Kani Karaca**  
Friday, December 5, 7:30.

"They created an image of men floating between this world and an invisible one suffused with divine love." —*Boston Globe*

**Flamenco Festival:**  
**An Evening with Spain's Finest**  
Friday, January 30, 2004, 7:30.

**Flamenco Festival:**  
**Jose Merce**  
Friday, February 6, 2004, 7:30.  
"Great emotional blasts of sound. The elemental emotional beauty he conjured was easily enough to justify his headlining status."  
—BBC, UK

**Ute Lemper: Berlin Cabaret Songs and Beyond**

Friday, March 19, 2004, 7:30.  
"The world of cabaret can be divided into two distinct categories: Ute Lemper and everyone else."  
—*Chicago Tribune*

**Bonga Sings Samba:**  
**The Music of Angola**  
Friday, April 2, 2004, 7:30.

"A sobbing prayer and a sway of the hips that incites the listener to delicious abandon."  
—*Libération* (Paris)

**Zakir Hussain:**  
**Masters of Indian Music**  
Friday, May 7, 2004, 7:30.

"A musician of terrifying, Paganiniesque virtuosity."  
—*San Francisco Chronicle*

## Viva! Subscriptions

Members: Eight-concert series, \$172 or \$154 (savings of 30% over single tickets); Non-members: Eight-concert series, \$186 or \$166 (save 25%)

## PERSONAL FAVORITE

"Many times, during the 'temporada de aires,' the windy season, my mother would tell me that Quetzalcoatl, the wind god, was sweeping the floor to prepare for Tlaloc, the god of rain," recalls Salvador Gonzalez, manager in the protection services department. "My fascination with this art is the result of my appreciation of pre-Columbian art and my indigenous background. I grew up with many of these beliefs. This piece represents Quetzalcoatl, the feathered serpent. Even though it is controversial because it has not been proved authentic, I like it because of its symbolism and artistic detail."

"He is a deity of great importance to Mesoamerican cultures, for a couple of reasons. The snake sheds his skin; he represents change and renewal. That's why I came to the U.S., to reinvent part of myself—so I have a very personal connection. It was prophe-

## Serbian Rhapsody

**RAS: Serbian Folklore Ensemble**

Friday, September 12, 7:30.  
Direct from Belgrade, the 50-member Serbian Folklore Ensemble, RAS, presents an evening of spellbinding music and dance rooted in the spirited traditions of the Serbian nation. Colorfully costumed dancers are joined in Gartner Auditorium by the famous Serbian brass band, instrumentalists, and vocalists in a display of exhilarating showmanship. \$30 and \$27, CMA members \$27 and \$25.

## Dance Performance

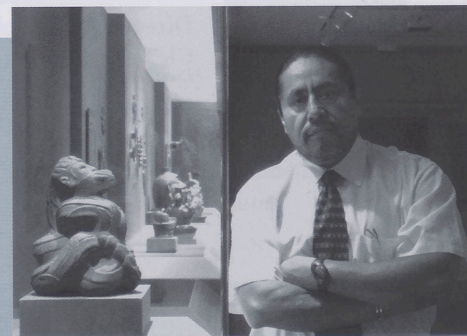
**Bimbam: Bronzes and Beyond**

Friday, September 5, 6:30.  
Sujatha Srinivasan in a performance that complements *Chola Bronzes*.



Ute Lemper

In gallery 108:  
Feathered Serpent (Quetzalcoatl) from Central Mexico (Aztec style, 1325-1521 or modern forgery, Purchase from the J. H. Wade Fund 1941.46)



sied that Quetzalcoatl would return to restore his kingdom and lead his people. This prophecy played a critical role in the Spanish conquest of Mexico. How did an army of a few hundred men defeat the entire Mexican nation? One reason was that at first they thought Cortez was Quetzalcoatl and welcomed him.

"It's obvious that the sculpture represents a human in a serpent costume. You can see the shoulders, the hips. Fake or not, this piece was created by a great artist who was keenly aware of the symbolism on many levels."





FILM

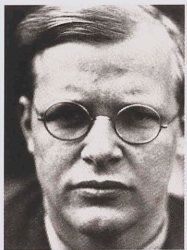
## Panorama Film Series

Visit us online at  
[clevelandart.org/  
panorama](http://clevelandart.org/panorama).

The September installment of the "Panorama" film series takes moviegoers to Nazi Germany, New York City, and fairytale Italy, and into the staggering imagination of Lars von Trier. Each film \$7, CMA members \$5, students and seniors 65 and over \$3. Panorama vouchers (in packs of ten) available for \$40, CMA members \$30.

### Bonhoeffer

Wednesday, September 3, 7:00.  
Sunday, September 7, 1:30.  
(USA, 2003, color/b&w, Beta SP, 90 min.) directed by Martin Doblmeier, with the voice of Klaus Maria Brandauer. Dietrich Bonhoeffer (1906–1945), the revered anti-Nazi German theologian who preached pacifism but conspired to kill Hitler and died in a concentration camp, is the subject of this provocative documentary that employs rare photographs, newsreels, and home movies, plus interviews with historians, theologians, and others, including former Cleveland Orchestra Music Director Christoph von Dohnányi. Cleveland premiere.



Bonhoeffer

Love the Hard Way



## SPECIAL FILM

### The Leopard

Sunday, September 14, 1:30.  
(Italy/France, 1962, color, subtitles, 35mm, 188 min.) directed by Luchino Visconti, with Burt Lancaster, Claudia Cardinale, and Alain Delon. Direct from the British Film Institute in London comes this newly restored color and Cinemascope print of one of the most beautiful and sumptuous historical epics ever made! Set in 19th-century Sicily at the time of Garibaldi and the unification of Italy, the film stars Burt Lancaster as a prince and family patriarch whose aristocratic lifestyle is about to be swept away by the tide of history. Never released on video or DVD in America (it's number one on many film fans' "want" lists), the movie was a major influence on both Francis Coppola and Martin Scorsese, and its climactic ball, one of the great set-pieces in movie history, is quoted in *Russian Ark*. Music by Nino Rota; from the Lampedusa novel. "Magnificent . . . Deeply



satisfying . . . A sweeping popular epic, with obvious similarities to *Gone with the Wind*." —Pauline Kael. Co-presented by the Cleveland Cinematheque. Special admission \$10, CMA and Cinematheque members \$8, students and seniors 65 and over \$6. No Panorama vouchers accepted; seats not reserved.



### Love the Hard Way

Friday, September 12, 7:00.  
Wednesday, September 17, 7:00.  
(USA/Germany, 2002, color, 35mm, 104 min.) directed by Peter Sehr, with Adrien Brody, Charlotte Ayanna, and Pam Grier. Brody, Oscar-winning star of *The Pianist*, plays a streetwise con man who attracts the attentions of an ambitious Columbia grad student in this surprising clash-of-cultures love story. Cleveland premiere.

Medea

### Pinocchio

Sunday, September 21, 1:30.  
(Italy/France/Germany, 2002, color, subtitles, 35mm, 108 min.) directed by Roberto Benigni, with Benigni and Nicoletti Braschi. Here, for the first time in Cleveland, is the original Italian-language version of Roberto Benigni's follow-up to *Life Is Beautiful*. Benigni plays the wooden puppet who comes to life. This lavish spectacle was a huge hit in Italy but flopped in the U.S. when it was released in an unfortunate dubbed version. Cleveland premiere.

### Medea

Friday, September 26, 7:00.  
Sunday, September 28, 1:30.  
(Denmark, 1987, color, subtitles, DVD, 76 min.) directed by Lars von Trier. An adaptation of Euripides based on a script by Danish filmmaker Carl Theodor Dreyer, this moody film, shot in marshlands and subterranean passageways, tells of a sorceress who murders her own children when she is betrayed by her lover. "It's difficult to imagine the Euripides original ever being more elegantly adapted." —*The Village Voice*



## Musart Society Meeting and Recital

**Sandra Simon, soprano**  
**Karel Paukert, harpsichord**  
 Friday, September 19, Gwinn Mansion in Bratenahl, 6:00–8:30.  
 All music lovers are welcome to join the Musart Society for wine, a light supper, a presentation about the upcoming season, and a recital by the area's most beloved soprano. Call Michael McKay for membership information at 216-707-2284. For more than 50 years the Musart Society has supported music at the museum. See [www.clevelandart.org](http://www.clevelandart.org) for further information.

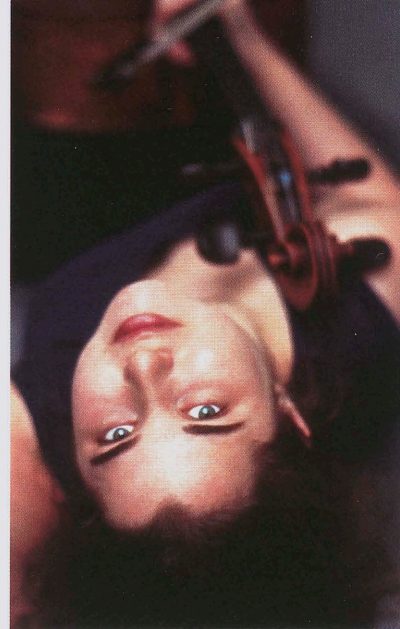
## Aki Festival of New Music

**Opening Ceremony**  
 Sunday, September 28, 1:00–4:00.  
*Art Acts* (Robin VanLear, co-director) with Greg D'Alessio, composer, and Howie Smith, composer/performer. Local performance artists, dancers, and musicians join for a stunning opening that begins in the museum and culminates in a performance on the recently restored front terrace.

## Gala Music Series

**Alisa Weilerstein, cello**  
**Vivian Hornik Weilerstein, piano**  
 Wednesday, September 24, 7:30.  
 Raised in Cleveland, Weilerstein has evolved into one of the most vibrant cellists performing today. Currently studying at Juilliard and Columbia University, in her spare time she travels the world performing in the most prestigious concert halls and festivals. Works by Kodály, Joe Hallman, J. S. Bach, Janáček, and Prokofiev. Pre-concert lecture at 6:30 in the recital hall. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

Other Gala Series artists include the Canadian mezzo Susan Platts, violinist Elizabeth Walfisch, cellist Jaap ter Linden, fortepianist David Breitman, the Czech Nonet, the exciting Sō Percussion Quartet, the Brentano Quartet, the Orpheus Chamber Orchestra, the Vermeer Quartet, violinist Andrew Manze, and pianist Ruth Laredo. Purchase the entire ten-concert series for \$140 or \$120; CMA and Musart members, seniors, and students \$100 or \$80. Choose any five concerts for \$80 or \$70; members, seniors, and students \$60 or \$50.



Alisa Weilerstein

## The Sound of Art: Talks and Music

6:30 in the gallery, followed by a lute recital in the interior garden court. A gallery talk preceding the concert introduces the audience to the featured masterpiece. The musical program will include repertoire closely tied to the cultural milieu of the artist or to shared patronage.

**Age of Anthony van Dyck**  
 Wednesday, September 3, 6:30.  
 Talk by Patricia Ashton followed by lute music with Kenneth Bé and guest performer Kasumi.

## COMMUNITY FESTIVAL

### Chalk Festival

Saturday and Sunday, September 20 and 21, 11:00–4:00.  
 Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby.

### Chalk Your Own Pictures

Large square and 24-color box of chalk, \$15 each; small square and 12-color box of chalk, \$7.50 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Groups are encouraged to pre-register by calling 216-707-2483 by Wednesday, September 17. Non-paid advance registrations will be held until 1:00 Sunday.



### Preparatory Chalk Workshops

Sunday, September 14, 2:00–4:30 or Wednesday, September 17, 6:00–8:30, *Chalk Making and Street Painting*. Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging. \$20/individual, \$50/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

### The I Madonnari Chalk Tradition

In 16th-century Italy artists began using chalk to create pictures of the Madonna on plazas outside cathedrals. With these street artists, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.



## Robinson Discusses Barcelona

### Barcelona!

Friday, September 19, 6:30.

William H. Robinson, curator of modern European art, speaks about his upcoming show, *Barcelona! Gaudí-Picasso-Dalí (Modernity and National Identity in Catalunya, 1868-1939)*, the first U.S. exhibition to examine the remarkable years when Barcelona reigned as a center of modern art and architecture. Robinson recently co-curated the popular *Picasso: The Artist's Studio* and *Diego Rivera: Art and Revolution*. A reception follows. Call June De Phillips at 216-707-2417 if you would like to attend.

This event serves as an introduction to the Painting and Drawing Society, a museum affiliate group founded in 1998 for enthusiasts and collectors of paintings and drawings. The society encourages collecting and educates members about European and American old master and early modern paintings and drawings before 1945.

Salvador Dalí, St. George and the Dragon (1944, etching, 45.1 x 28.7 cm [image], Gift of the Print Club of Cleveland 1947.297)



## MUSEUM STORES SEPTEMBER SPECIAL



### Italian Scroll Jewelry

Inspired by an Italian portrait in the museum collection, each piece has a rich gold finish and is set with amethyst gemstones. The collection features a necklace, a bracelet, drop earrings, and post earrings. They are perfect for a special occasion.

Members receive an extra 10% off in addition to their 15% discount, for the month of September.

To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).

## Now and Later

Did you know you can arrange a gift to the museum now, but defer completion of the gift until later? For example, to include the museum in your will is to make what we all hope will be a long-deferred gift. Other examples are when the museum is made a beneficiary in a life insurance policy or designated to receive the balance of a retirement fund. Any of these can be revoked prior to completion, so they provide donors the satisfaction that a gift plan is in place, while assuring that the asset can be retrieved in an emergency—but they do not qualify for a charitable income tax deduction.

Irrevocable deferred gifts, on the other hand, cannot be undone, so the IRS does allow a charitable income tax deduction. Suppose, for instance, a donor gives \$25,000 to the museum for a gift annuity. Every year for the rest of the donor's life, the donor will receive a set amount from the museum,

paid quarterly. Since our policy forbids using any part of the gift upon receipt, the entire amount is set aside in a reserve fund. Only when the annuitant dies are the funds available for use.

Other irrevocable deferred gifts include charitable remainder trusts and contributions to a pooled income fund; all provide tax as well as other benefits to the donor.

To learn more about the museum's gift and estate planning program, call Rebecca Greene at 216-707-2586. Visit our Web site to learn more about deferred gifts: [www.clevelandart.org/museum/giftplan/index.html](http://www.clevelandart.org/museum/giftplan/index.html).

**Save the Date!** The fall Planned Giving seminar will be held on Wednesday, October 29 at 4:00. Our seminars are well received and we hope you will make plans to join us.

## 2002 Annual Fund Gifts

In April, we recognized annual gifts in support of the 2002 Donor Circles program; here we recognize individuals who contributed unrestricted gifts toward operating expenses of \$500 or more in 2002, beyond membership contributions.

### \$10,000-\$25,000

Mrs. William H. Bemis

### \$5,000-\$9,999

Mr. and Mrs. Robert S. Rutledge

### \$1,000-\$4,999

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28 29 30

- T Tickets required  
S Admission charge  
R Reservation required



Sujatha Srinivasan (shown with her daughter) performs Friday the 5th.

**2 Tuesday Highlights Tour**  
1:30

**3 Wednesday Highlights Tour**  
1:30  
**The Sound of Art**  
6:30 Age of Anthony Van Dyke  
**Film** 7:00 Bonhoeffer S

**4 Thursday Highlights Tour**  
1:30

**5 Friday Highlights Tour**  
1:30  
**Cool Fridays**  
5:30–8:30 Cliff Habian (jazz)  
**Dance Performance** 6:30 Bimbam: Bronzes and Beyond

**6 Saturday All-day Drawing Workshop** 10:30–4:00 R S  
**Highlights Tours**  
1:30 and 3:00

**7 Sunday Highlights Tours**  
1:30 and 3:00  
**Film** 1:30 Bonhoeffer S  
**Family Express**  
2:00–4:30 Images of India

**9 Tuesday Highlights Tour**  
1:30

**10 Wednesday Highlights Tour**  
1:30 and 6:00  
**Gallery Talk** 6:00 Dressed for Success: Clothes Make the Man  
**AIA Lecture** 7:30 Minting Identity: The Invention of Coinage in Magna Graecia. John Papadopoulos

**11 Thursday Highlights Tour**  
1:30

**12 Friday Highlights Tour**  
1:30  
**Cool Fridays**  
5:30–8:30 Haywire (rockabilly)  
**Demonstration**  
6:30 Woodcuts  
**Film** 7:00 Love the Hard Way S  
**Performance**  
7:30 RAS: Serbian Folklore Ensemble S

**13 Saturday Highlights Tours**  
1:30 and 3:00  
**Demonstration**  
2:00 Woodcuts

**14 Sunday Highlights Tours**  
1:30 and 3:00  
**Film** 1:30 The Leopard S

**Chalk Workshop**  
2:00–4:30 Chalk Making and Street Painting R S  
**Family Express**  
2:00–4:30 Images of India

**16 Tuesday Highlights Tour**  
1:30

**17 Wednesday Drawing Class Begins** 1:00 R S  
**Highlights Tours**  
1:30 and 6:00  
**Chalk Workshop**  
6:00–8:30 Chalk Making and Street Painting (repeat) R S  
**Gallery Talk** 6:30 History of Woodcuts  
**Art Encounters Class Begins**  
6:30 Introduction to Tibetan Art R S  
**Film** 7:00 Love the Hard Way S

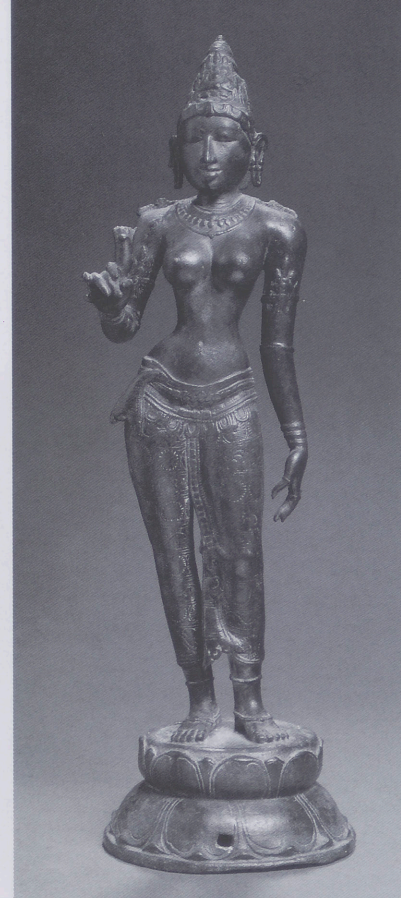
Great Goddess Uma (bronze, India, Chola period, ca. 950, Leonard C. Hanna Jr. Fund 1984.2)

**18 Thursday Beginning Watercolor Class Begins**  
9:30 R S  
**Highlights Tour**  
1:30  
**Papermaking Class Begins**  
1:30 R S

**19 Friday Highlights Tour**  
1:30  
**Cool Fridays**  
5:30–8:30 Under the Tree (folk)  
**Recital** 6:00 Musart Society Annual Meeting and Recital, with Sandra Simon and Karel Paukert (at Gwinn Mansion)

**20 Saturday All-day Drawing Workshop** 10:30–4:00 R S  
**Art Encounters Class Begins**  
10:30 A World of Great Art R S  
**Chalk Festival**  
11:00–4:00 free for spectators  
**Highlights Tours**  
1:30 and 3:00

**21 Sunday Chalk Festival**  
11:00–4:00 free for spectators  
**Film** 1:30 Pinocchio (2002) S  
**Highlights Tours**  
1:30 and 3:00  
**Family Mini Highlights Tour**  
1:30  
**Family Express**  
2:00–4:30 Images of India



**23 Tuesday Highlights Tour**  
1:30

**24 Wednesday Gallery Talk** 1:30 History of Woodcuts  
**Highlights Tour**  
6:00  
**Gala Recital** 7:30 Alisa Weilerstein, cello S

**25 Thursday Highlights Tour**  
1:30

**26 Friday Highlights Tour**  
1:30  
**Cool Fridays**  
5:30–8:30 Ernie Krivda Jazz Quintet (swing)  
**Film** 7:00 Medea S

**27 Saturday Highlights Tours**  
1:30 and 3:00

**28 Sunday Aki Performance**  
1:00 Robin VanLear and Art Acts  
**Gallery Talk** 1:30 History of Woodcuts  
**Film** 1:30 Medea S  
**Family Express**  
2:00–4:30 Images of India  
**Highlights Tour**  
3:00

**30 Tuesday Highlights Tour**  
1:30



## Cool Fridays

In the outdoor courtyard as long as weather permits, then interior garden court. Bar and light food.

**Cliff Habian Quartet (jazz)**  
Friday, September 5, 5:30–8:30.

**Haywire (rockabilly)**  
Friday, September 12, 5:30–8:30.

**Under the Tree (folk)**  
Friday, September 19, 5:30–8:30.

**Ernie Krivda Jazz Quintet (swing)**  
Friday, September 26, 5:30–8:30.

Curatorial consultation for members is offered the first Thursday of each month; call 216–707–2402 for an appointment.



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# The Cleveland Museum of Art

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## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or  
1-888-CMA-0033  
(closes at 8:00 on  
Wednesday and  
Friday)

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Stores

Museum  
216-707-2333  
Hopkins Airport  
216-267-7155

## Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.

## Ingalls Library Hours

Tuesday-Saturday  
10:00-5:00  
Wednesday to 9:00.  
Image library by appointment  
(216-707-2547)

## Print Study Room Hours

By appointment only  
(216-707-2242)  
Tuesday-Friday  
10:00-11:30 and  
1:30-4:45

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